

JAMES CUMMINS *bookseller*

HOLIDAY 2011

To place your order, call, write, e-mail or fax:

JAMES CUMMINS *bookseller*

699 Madison Avenue, New York City, 10065

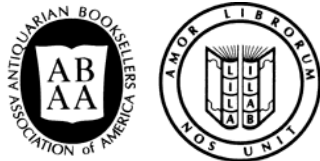
Telephone (212) 688-6441

Fax (212) 688-6192

Email: info@jamescumminsbookseller.com

www.jamescumminsbookseller.com

HOURS: Monday - Friday 10:00 - 6:00, Saturday 10:00 - 5:00



Members A.B.A.A., I.L.A.B.

COVER: item 45

INSIDE FRONT COVER: item 22

INSIDE REAR COVER: item 9

REAR COVER: item 38

TERMS OF PAYMENT: All items, as usual, are guaranteed as described and are returnable within 10 days for any reason. All books are shipped UPS (please provide a street address) unless otherwise requested. Overseas orders should specify a shipping preference.

All postage is extra.

New clients are requested to send remittance with orders. Libraries may apply for deferred billing. All New York and New Jersey residents must add the appropriate sales tax.

We accept American Express, Master Card, and Visa.

ALCOTT, Louisa May. *A Christmas Dream*. Three half-tone plates by H. C. Ireland, black-and-white line text illustrations, one of publisher's advertisements at the end. 55, [3, ads] pp. 8vo, Boston: Little, Brown and Company, 1901. First separate edition. The story was first published in volume 1 of *Lulu's Library* (1886). Publisher's pictorial green cloth, stamped in red, green, white and lettered gilt, spine lettered green, plain endpapers signed by Frances Klank. In a green pictorial dust-jacket with repeating binding motif of a girl in a white gown within a wreath, about fine. BAL 232

\$250

FIRST BOOK, QUITE RARE

ALGER, Horatio. *Bertha's Christmas Vision: An Autumn Sheaf*. Wood-engraved frontispiece and additional pictorial title-page, half-title. viii, 248 pp. Boston: Brown, Bazin, 1856. First edition of Alger's FIRST BOOK. Publisher's purple cloth, covers blocked in blind, spine gilt; spine faded, top of spine rubbed, with some foxing. Generally a very good copy. With the bookplates of Arthur Swann (Sale, Parke-Bernet, 22 March 1960, lot 6); Mildred Greenhill; and H. Bradley Martin (sold for \$1300 in his sale in 1990). Grolier/Elliott 115; Gardner 53.

Alger's first book, published in his 24th year. It is a compilation of sentimental stories and poems, most of which had appeared previously in periodicals.

\$1,750



BEETON, Samuel Orchard. *Beeton's Christmas Annual for 1860 [-1885]*. Numerous plates, some folding, and engraved text illustrations. 5 vols. 8vo in two sizes, London: S.O. Beeton [later Ward, Lock & Tyler or Weldon, 1859 - 1884]. Bound in contemporary green three-quarter calf and marbled boards, all color wrappers bound in; lower cover of first volume detached, joints and corners scuffed, a few volumes shaved in top or bottom margin occasionally grazing an imprint or caption, dampstain in upper outer corner of 1863 annual, scattered spotting.

A fine run of this literary annual including five of the satiric plays aimed at the court of Queen Victoria.

Samuel Orchard Beeton (1831–1877) began his publishing career at the age of 21 with the publication of *Uncle Tom's Cabin* by a then unknown American author named Stowe. The tremendous success of this undertaking was able to finance his many innovative publishing ventures. His wife wrote the still-quoted *Beeton's Book of Household Management*, while he produced a series of boy's magazines, dictionaries and guides as well as the *Christmas Annual* which ran from 1860 to 1895. In 1866 he was forced to sell his name and his titles to a rival publisher, for whom he then proceeded to work for the next thirty years.

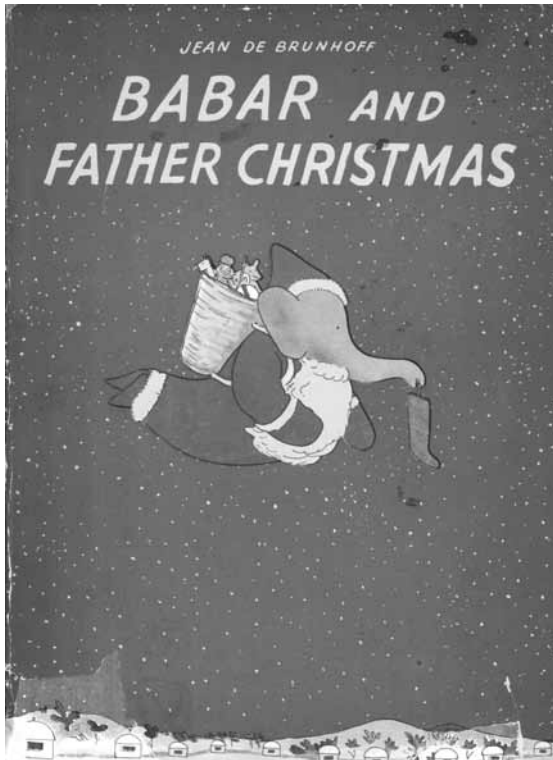
Included in this run are the following satiric plays which formed complete annuals: *English Nights' Entertainment* (1875, not in Sadleir), *Faust and Phisto* (Sadleir 3481), *The Mystery* (1877, not in Sadleir), *Jon Duan: A Twofold Journey with Manifest Purpose* (Sadleir 3480), *Edward the Seventh by the authors of the Coming K-* (Sadleir 3482), *The Key to Edward the Seventh* (a guide to the previous play, Sadleir 3482a), *Finis; or, Caelebs and the Modern Sphinx* (1865, not in Sadleir), and *Dizzy-Ben-Dizzi; or the Orphan of Baghdad* (1878, not in Sadleir).

The 1878 annual includes two stories by Samuel Clemens ("Mark Twain") entitled "The Echo that didn't Answer," and "Conscience's Little Bill." The 1879 annual includes Bret Harte's "The Great Deadwood Mystery."

\$1,750

BOSSCHÉRE, Jean de. *Christmas Tales of Flanders*. 12 color plates by Jean de Bosschère with lettered tissue-guards, numerous black-and-white and two-color illustrations. 4to, London: Wm. Heinemann, [1917]. First English edition. Publisher's orange pictorial cloth, minimal wear, in pictorial dust jacket with some wear to extremities.

\$600

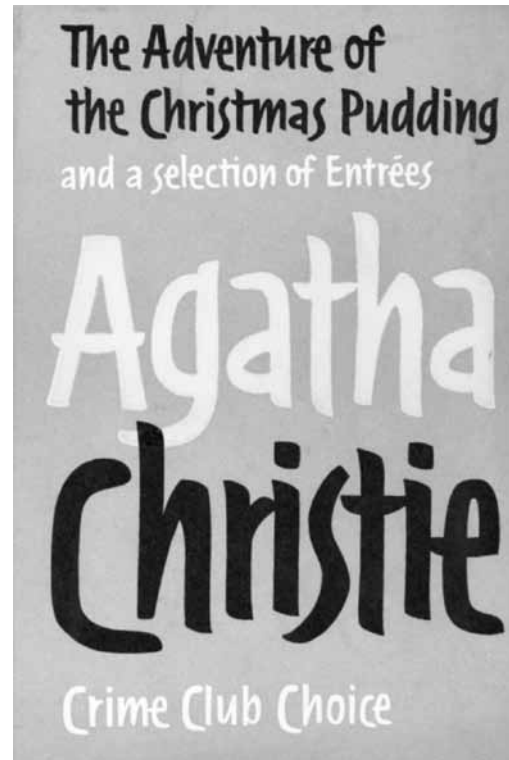


5

BRUNHOFF, Jean de. *Babar and Father Christmas*. Translated from the French by Merle Haas. Color-printed pictorial title-page, illustrated throughout. Large folio (14¼ x 10 in.; 363 x 255 mm), New York: Random House, 1940. First English edition and last of the Babar books by Jean de Brunhoff. Publisher's pictorial boards, yellow cloth spine, pictorial endpapers, pictorial dust-jacket; losses at bottom margin of front of dust-jacket restored probably with color xeroxes. Attractive. Grolier/Elliott 141.

In this charming story, Babar visits Father Christmas and suggests that he take a vacation in the elephants' country. In gratitude, Father Christmas gives Babar a magic Santa suit which will enable him to fly through the air and deliver presents on Christmas Eve to all the little elephants, beginning yet another wonderful western tradition in Celesteville.

\$750



INSCRIBED

6

CHRISTIE, Agatha. *The Adventure of the Christmas Pudding and a Selection of Entrées*. 255 pp. 8vo (7¼ x 5 in.; 184 x 127 mm), London: Collins/The Crime Club, [1960]. First edition. Publisher's red cloth, near fine, in dust jacket, spine trifle faded, price clipped from front inner flap.

Presentation copy, inscribed on the front free endpaper, "To Mr. Belsen from Agatha Christie. Nov. 1960."

This collection features five Hercule Poirot stories and ends with "Greenshaw's Folly," a Miss Marple story.

\$2,000

Carols for Christmas Holidays.



Unto you is born this day, in the city of David, a Saviour, which is Christ the Lord. Ye shall find the Babe wrapped in swaddling clothes lying in a manger.—LUKE II. 11, 12.



Glory to God in the highest, on earth Peace, Good will towards men.—LUKE II. 14.



CAROL I. FOR CHRISTMAS DAY.

GOD rest you, merry Gentlemen!
Let nothing you dismay:
Remember Christ our Saviour
Was born on Christmas day,
To save our souls from Satan's fold,
Which long had gone astray:
And 'tis tidings of comfort and joy.

From him that is our Father
The blessed Angels came,
And to the watchful shepherds brought
The tidings of the same:
That there was born, in Bethlehem,
The Son of God by name:
And 'tis tidings, &c.

Fear not! then said God's Angels,
Let nothing you affright!
This night is born a Saviour,
Of a Virgin pure and bright:
He's able to advance you,
And throw down Satan quite:—
And 'tis tidings, &c.

The Shepherds at these tidings
Rejoiced much in mind,
And left their flocks a feeding,
In tempest, storm, and wind:
Then straight they went to Bethlehem,
The Son of God to find:—
And 'tis tidings, &c.

But when they came to Bethlehem,
Whereat our Saviour lay,
They found him in a manger,
Where oxen feed on hay:
Our blessed Lady kneeling by,
Unto the Lord did pray—
And 'tis tidings, &c.

At which with sudden gladness
The Shepherds all were fill'd,
When the dear Babe of Israel
With wonder they beheld,
Before his Mother that lay—
The Scripture thus fulfill'd:
And 'tis tidings, &c.

Now let me all of you entreat,
That are within this place,
That each dear loving Christian
The other would embrace:
For the happy time of Christmas
Is drawing on apace,
With tidings of comfort and joy.

CAROL II. ON ST. STEPHEN'S DAY.

IN friendly love and unity,
For good St. Stephen's sake,
Let us all, this blessed day,
To heaven our prayers make:
That we with him the cross of Christ
May truly undertake,
And Jesus will send you his blessing.

Those accursed infidels
That stoned him to death,
Could not, by their cruelties,
Withhold him from his faith:
In such a godly martyrdom
Saw we all the path,
And Jesus will send you his blessing.

And whilst we sit here banqueting,
Of dainties having store,
Let us not forgetful be
To cherish up the poor:
And give what is convenient
To those that ask at door:
And Jesus will send you his blessing.

For God has made you stewards here,
Upon the earth to dwell:
He that gathereth for himself,
And will not use it well,
Lives far worse than devils do,
That burn in lowest hell:
And Jesus will send you his blessing.

And now, in love and charity,
See you your table spread,
That I may taste of your good cheer,
Your Christmas ale and bread:
That I may say that I fall well
For this my Carol sped—
And Jesus will send you his blessing.

For bounty is a blessed gift,
The Lord above it sends;
And he that gives it from his hands
Deserveth many friends:
I see it on my Master's board,
And so my Carol ends,—
Lord Jesus now send you his blessing.

CAROL III. ON ST. JOHN'S DAY.

WHEN bloody Herod reigned King
Within Judea's land,
Much woe his cruel will did bring,
By bloody fierce command.

Among the rest, with grief oppress'd,
Was good St. John there slain;
Who on this day of sport and play,
A martyr'd death did gain.

King Herod being on his throne,
Herodias dancing spy'd,
As fair as any summer flower,
In all her painted pride:
Clad in bright gold, which to behold,
King Herod's heart admir'd.

He bid her crave, and she should have,
Though she half his crown desir'd.

A kingly crown I do not wish,
But St. John's head, she said;
Wherefore, all blesting on a dish,
Before me be it laid.

Which was the thing she of the king
Desir'd of right good will:
Whose death was wrought—O cruel thought!
Such minds have harlots still.

Thus wine and women, we do see,
Men's minds to folly win;
For Herod did too soon agree,
And gave consent to sin:
For on this day, as Scriptures say,
St. John did lose his head,
Whilst she did sing before the King,
As he at table fed.

Then let us all by him take heed
Of riot and excess,
For fear that soon to us it breed
As great a wickedness:
And let your sport, in civil sort,
Content each merry mind;
So shall we all, in this good hall,
Much joy and comfort find.

Now, kindly, for my pretty song,
Good butler draw some beer,
You know what dainties do belong
To him that sings so clear.
Holly and ivy drink will drive ye
To the brown bowl of perry:
Apples and ale, with Christmas tale,
Will make a household merry.

CAROL IV.

ON ST. INNOCENT'S DAY.

UPON the twenty-fifth of December
Our blessed Menich was born;
Let us this day praise and adore!
To see how he left his habitation,
For to redeem poor sinful men!

Sing praise unto his holy name.

First, a bright Angel brought the happy tidings
Unto a Virgin pure and chaste—
"Hail! blessed Mary, full of grace!
The Lord of life remains with thee,
The blessed Saviour of all men!"

Sing praise, &c.

The blessed Virgin weary was and tired,
When she came to Bethlehem:
There was no lodging for her then.
She was delivered of our Saviour,
That very night, in an ox's stall—
To these men's pride must have a fall,
Then came three wise men, Kings that were so loyal,
All guided by a glorious star,
From the East country came on far;
To see the blessed Babe, sweet Jesus,
That in a manger there was laid.

Sing praise, &c.

But when Herod saw himself deceiv'd,
He was with wrath and anger fill'd:
Yea! that all infants should be kill'd;
Thinking to murder our dear Saviour,
Who came to redeem us then:
O cruel, cruel, and most bloody man!
Then came the glorious happy tidings
Unto poor people feeding sheep,
Which made the shepherds' hearts to leap,
To hear the blessed Babe, sweet Jesus,
That he was born in Bethlehem.

Sing praise to his most holy name.

7
(CHRISTMAS CAROLS) Broadside entitled "Carols for Christmas Holidays." Printed broadside. 3 woodcuts and woodcut border. Folio (14½ x 9½ in.; 368 x 231 mm), Newcastle: J. Marshall, Printer, [ca. 1800]. Faint creasing, small closed tear at top margin. Framed. Grolier/Elliott 20.

An early broadside of carols, this one also featuring "God Rest You Merry, Gentlemen."

\$1,500

8

(CHURCHILL, WINSTON) "The Top Shelf" [a large pen-and-ink drawing of Winston Churchill as Santa Claus]. Pen-and-ink on paper, mounted on board, signed at the lower left (signature illegible). 19¼ x 15 in, n.p: n.d. [ca. 1950-52]. Fine.

A cigar-smoking Churchill in a Santa suit hands out presents labeled "Reorganzied Steel" and "Transport (Reconstructed)" to a man dressed as a young boy who points to a shelf with boxes labeled "Security," "Tax Relief," "Peace in Korea," "Lower Cost of Living," and "Sterling Stability" and asks "Can't I have one of those?"

\$700





ONE OF 5 PROOFS OF THE FIRST CHRISTMAS CARD, INSCRIBED TO LADY DOROTHY NEVILL

9

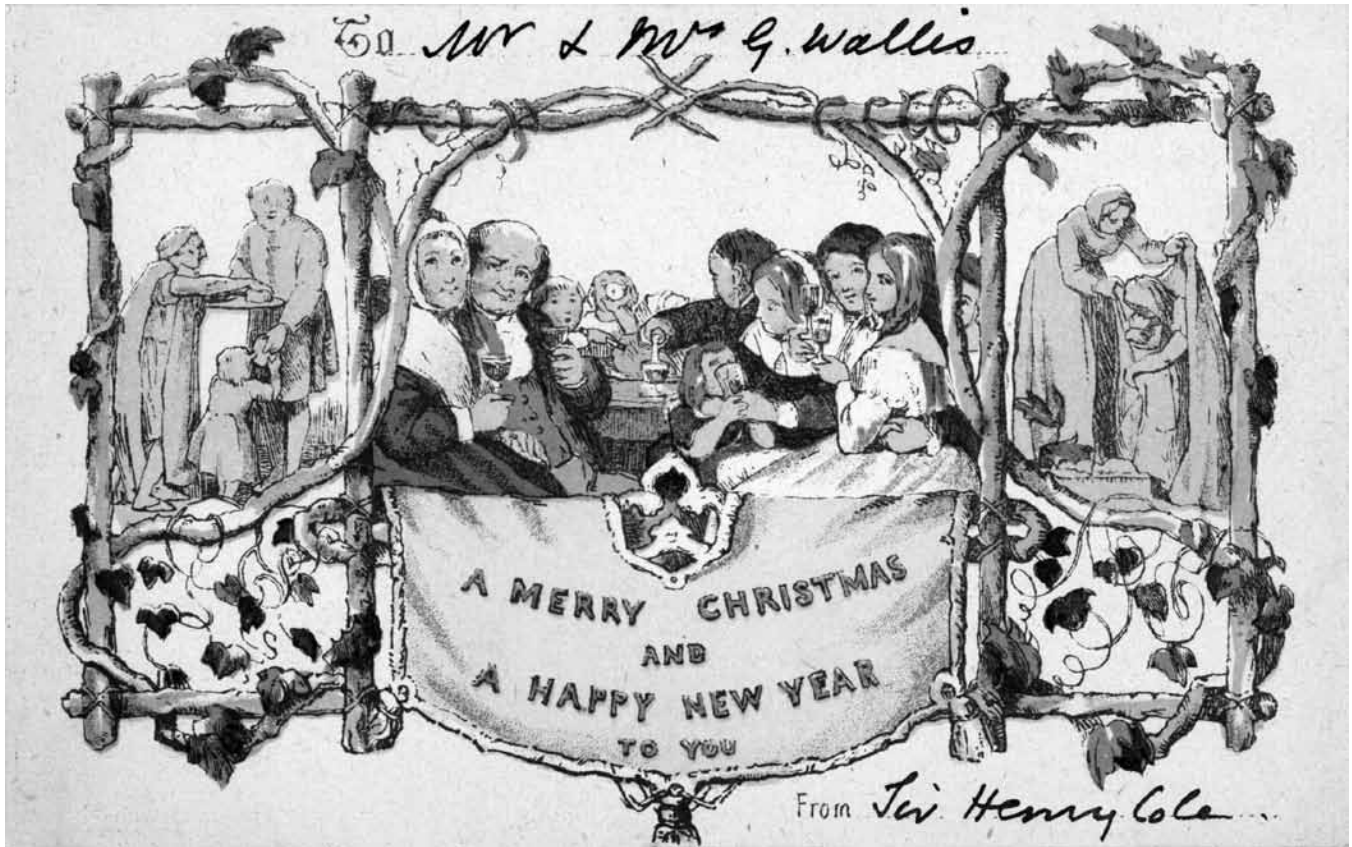
[**COLE, Henry** (pseud. "Felix Summerly"). *A Merry Christmas and a Happy New Year to You*. Printer's proof of the first Christmas card, printed in red ink. 4 $\frac{5}{8}$ x 6 $\frac{3}{8}$ in.; 119 x 162 mm, London: [Joseph Cundall for] Summerly's Home Treasury Office, [December 1843]. Scattered spotting and staining, some losses to corners (chiefly on verso) from glue mounts. Grolier/Elliott 43–44; Elliott, *Inventing Christmas*, p. 86 (illustration of proof); Kenneth Rowe, *The Ephemera* (December 1997), p. 713, listing only 4 proofs (2 in private hands), not including this proof inscribed to the Nevills.

Inscribed "To Mr. & Lady Nevill from Henry Cole, 1865."

[Together with:] Chromolithographed facsimile of the first Christmas card (3 $\frac{1}{4}$ x 5 $\frac{1}{8}$ in.; 83 x 131 mm), inscribed to Lady Dorothy Nevill and daughter by Sir H. Cole & Lady Cole; light traces of glue mounts on verso. Linen album housed within a linen slipcase.

One of five proofs of the first Christmas card (and one of three remaining in private hands) along with the 1881 facsimile of the first card, both inscribed to Lady Dorothy Nevill and her family. Lady Dorothy, the youngest daughter of Horace Walpole, 3rd Earl of Orford, was an accomplished author, painter, illustrator, gardener, and collector of memorabilia (such as the proof and the card) and snuffboxes, corest buttons, locket, etc.

\$12,500



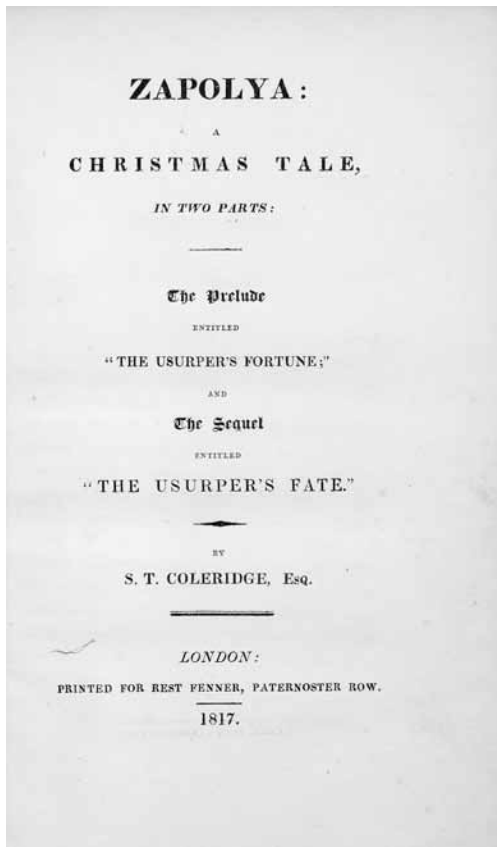
INSCRIBED TO THE HEAD OF V & A

10

[**COLE, Henry** (pseud. "Felix Summerly"). *A Merry Christmas and a Happy New Year to You*. Chromolithographed card. 3- $\frac{1}{4}$ x 5- $\frac{1}{8}$ in.; 83 x 130 mm, London: [De La Rue & Co, [1881]. Remnants of a blue paper mount on verso. Linen mat, laid into a cream linen slipcase. Grolier/Elliott 44; Elliott, *Inventing Christmas*, p. 87. Chromolithographed card in the form of a triptych, the central panel depicting a family party of three generations in which the adults are toasting the health of the addressee with wine, the side panels representing Christmas charity (the poor being fed and given warm clothing), being a facsimile of the 1843 Christmas card, inscribed to Mr. and Mrs. G. Wallis by Henry Cole ("Sir Henry Cole").

A facsimile copy of the first Christmas card, and one of the last cards ever sent by the originator of the card. Sir Henry Cole died the following year. The card is inscribed to Mr. and Mrs. G. Wallis. George Wallis later became head of the Victoria and Albert Museum, of which Cole was a founder.

\$3,500



HIS "CHRISTMAS TALE"

11

COLERIDGE, Samuel Taylor. *Zapolya: A Christmas Tale, in two parts.* Half title, 32-page publisher's advertisement for Baldwin & Craddock dated 21 April 1828, and 1 leaf advertisement for Rudolph Ackermann dated 1837. [viii], 128 pp. 8vo, London: Printed [by S. Curtis, Camberwell Press] for Rest Fenner, 1807. First edition. 19th-century polished calf, rebacked, preserving original backstrip (slightly chipped) with leather label. Some minor soiling to text. Bookplates of Ross Winans and E.D. Liberman on front pastedown. Wise 46; Prideaux, p. 46; Haney 29; NCBEL 3:21.

Coleridge's *Zapolya*, as the author writes in his Advertisement, was written "in humble imitation of the Winter's Tale of Shakespear ... I shall be well content if my readers will take it up, read and judge it as a Christmas tale."

\$1,250

12

CRAVEN, Lady Elizabeth Fitzhardinge, Margravine of. *Modern Anecdote of the Ancient Family of the Kinkvervankotsdarsprakengotchderns: A Tale for Christmas 1779. Dedicated to the Honorable Horace Walpole, Esq.* Title and a few leaves soiled. 84 pp. 12mo (6 1/8 x 3 1/2 in.; 155 x 90 mm), London: Printed for the Author, and sold by M. Davenport & J. Bew, [1779]. First edition. Contemporary half calf and marbled boards; upper joint off, corners worn.

A caricature of German pomposity, affectionately dedicated to her warm friend and admirer Horace Walpole, who often addressed verses to her and encouraged her literary efforts.

\$1,500

13

(CRUIKSHANK, George) Chamerovzow, L.A. *The Yule Log, For Everybody's Christmas Hearth ...* Etched frontispiece and title, 2 etched plates, and 2 woodcuts in the text. [vi], 190 pp. 12mo, London: T.C. Newby, 1847. Publisher's blue cloth with gilt titling and vignette on front cover and spine, front joint starting, hinges cracked, spine ends worn, plates browned. Estelle Doheny booklabel. Cohn 128.

\$150

14

(CRUIKSHANK, George) Gore, Mrs. [Catherine Garce Frances (née Moody)]. *The Snow Storm. A Christmas Story.* Frontispiece and 3 etched plates by Cruikshank. 8vo, Boston: Charles H. Peirce, 1848. First American edition. Publisher's green pattern cloth, embossed and gold-stamped, gold-stamped spine; corners torn, some rubbing, foxing to plates, contemporary gift inscription on first blank. Cohn 356 (for first ed).

\$100

15

(DENSLOW, W.W.) Moore, Clement C. *Denslow's Night Before Christmas.* 23 full-plate color illustrations, numerous vignettes and text illustrations in color, after drawings by W.W. Denslow. 4to (10 7/8 x 8 5/8 in.; 277 x 219 mm), New York: G. W. Dillingham Co, 1902. First edition, second state of the binding. Publisher's tan cloth, pictorial label of Santa mounted on front cover and lettered in red, spine lettered in red, pictorial endpapers; spine lettering faded, spine ends a trifle frayed, endpapers spotted.

\$400

THE LARGEST PUBLIC READING OF 'A CHRISTMAS CAROL'

16

DICKENS, Charles. Autograph Letter, signed (“Very faithfully yours, Charles Dickens”, with flourish), to the Reverend William Tennant. One page, on a bifolium of blue paper. 7 x 4½ in.; 178 x 114 mm, [London] Tavistock House: Twenty Third December 1854. Fine (with small traces of mounting along edge of verso). Ackroyd, Dickens, pp. 666, 716-717. Provenance: Jock Elliott (exhibited at the Grolier Club, A Ha! Christmas, 7 December 1999 - 29 January 2000).

Dickens first read *A Christmas Carol* as a benefit for a Birmingham charity in December 1853. “So it was that the public readings of Charles Dickens, which were to play so large and in some respects so fatal a part in his life, were from the start specifically associated with his philanthropic activities” (Ackroyd, p. 666). The ghost story of Christmas would become one of the mainstays of his public performances and in the Christmas season of 1854 he had a busy schedule. Here he writes declining an invitation to a dinner given by one of his close associates because of these obligations:

“I am going to Bradford in Yorkshire to give a Christmas Reading to some three thousand people, or I should have been very glad indeed to have attended Miss Coutts’s Dinner.”

Miss Coutts is Angela Burdett-Coutts, wealthy philanthropist and long-time benefactor of Dickens’ charity for fallen women. The crowd at Bradford was considerably bigger than he anticipated. Ackroyd writes, “immediately after Christmas he went to Bradford and read on behalf of the Temperance Educational Institution ... Before he began to read, he announced that he would be treating his audience as if it were grouped around a Christmas fire; the he went on to say, ‘... if you feel disposed as we go along to give expression to any emotion, whether grave or gay, you will do so with perfect freedom from restraint, and without the apprehension of disturbing me.’ ... The largest audience was at Bradford, where some 3,700 people were packed into St. George’s Hall ...” (pp. 716-7).

A fine letter concerning his public performances and mentioning another individual with significant ties to Dickens and his philanthropic endeavors.

\$12,000

Taxilock House

Tuesd Third December 1854

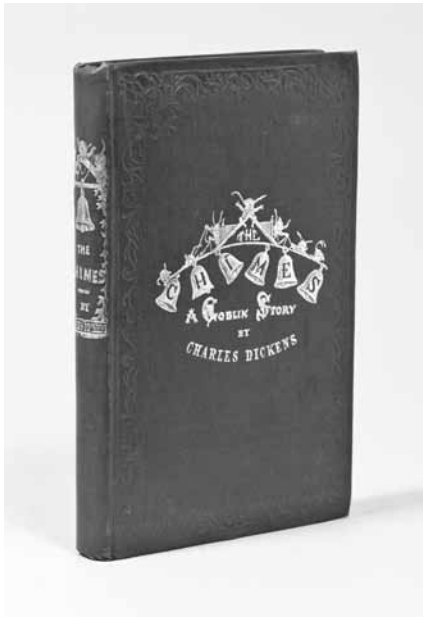
Dear Sir

I am going to Bradford
in Yorkshire to give a Christmas
Reading to some three thousand people,
or I should have been very glad in deed
to have attended Miss Conitt's Dinner.

Very faithfully yours

Charles Dickens

The Reverend W. Tennant.



17

DICKENS, Charles. *The Chimes: A Goblin Story of Some Bells that Rang an Old Year Out and a New Year In.* Additional pictorial wood-engraved title-page and wood-engraved frontispiece after Daniel Maclise by F. P. Becker, 11 wood-engraved text vignettes after Leech, Richard Doyle, and Clarkson Stanfield by Linton and others, integral preliminary advertisement leaf for the tenth edition of *A Christmas Carol*. In 8s (6 ½ x 4 ¼ in.; 165 x 103 mm), London: Chapman and Hall, 1845. First edition, first state of the pictorial title-page. Publisher's red rib-grain cloth, covers blocked with blind decorative frame, front cover and spine gilt with author and title in emblematic vignettes, pale yellow-coated endpapers, gilt edges; corners and spine ends just bumped, tiny snag to lower board edge of front cover. Gimbel/Podeschi A86; Smith, *Dickens in the Original Cloth* 2:5.

A bright copy of the scarce first issue, with the publishers' name on the illustrated title-page incorporated into a cloud.

\$1,250

18

DICKENS, Charles. *Christmas Books.* Wood-engraved frontispiece after John Leech, section-title to each story, text in double column. 266, [1] pp. 8vo, London: Chapman and Hall, 193, Piccadilly, 1852. First authorized collected edition, with a new preface by Dickens. Publisher's blind-panelled green cloth gilt, yellow-coated endpapers, gilt spine slightly faded, corners and head and foot of spine just bumped. Frontispiece lightly foxed, else fine copy. Cf. Gimbel/Podeschi D5.

Issued as part of Chapman and Hall's *Cheap Edition of the Works of Mr. Charles Dickens* (pirated collected editions had previously appeared in the United States).

\$750

INSCRIBED BY OLIVER WENDELL HOLMES

19

DICKENS, Charles. *Christmas Books.* Plates and text vignettes after Sir Edwin Landseer, R.A., Maclise, R.A., Stanfield, R.A., F. Stone, Doyle, Leech and Tenniel. 465 pp. Boston: Fields, Osgood, 1869. Publisher's brown morocco "gift" binding, covers blocked in blind, spine in six compartments with title gilt, marbled endpapers, gilt edges; extremities slightly rubbed, endpapers, repaired.

A marvellous association copy, inscribed by Dr. Oliver Wendell Holmes (1809-1894) on a front blank to an assistant in his anatomy lectures at Harvard Medical School on the ffep:

"To Mr. Beach, My intelligent, unworried, and always obliging Demonstrator 1869-70. With the kind regards of Oliver Wendell Holmes, Christmas 1869."

\$800

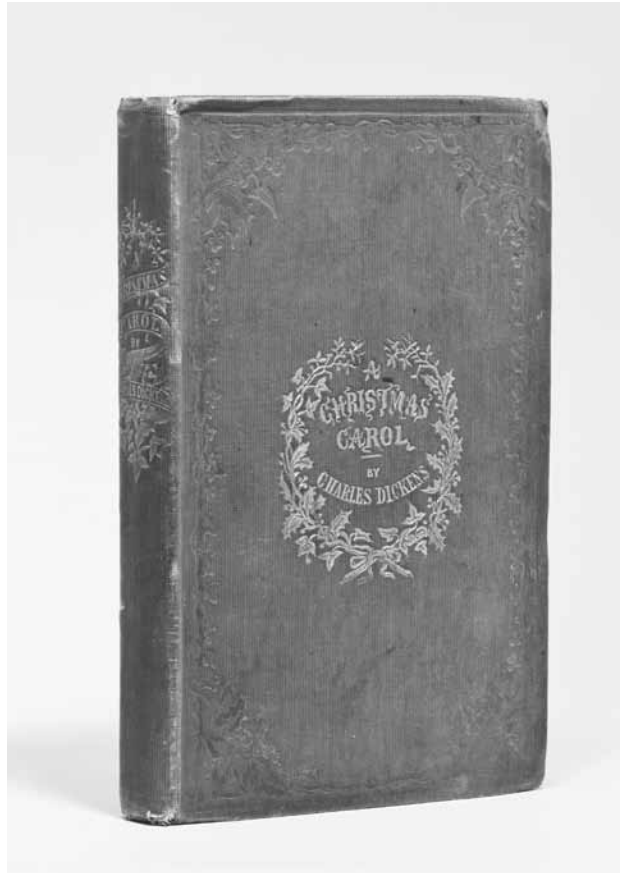
TAUCHNITZ EDITIONS OF DICKENS' CHRISTMAS BOOKS

20

DICKENS, Charles. *A Christmas Carol in Prose. Being a Ghost Story of Christmas. ... Edition Sanctioned by the Author.* [bound with:] *The Chimes: A Goblin Story of Some Bells that Rang an Old Year Out and a New Year In. ... Edition Sanctioned by the Author.* [bound with:] *The Cricket on the Hearth. A Fairy Tale of Home. ... Edition Sanctioned by the Author.* [bound with:] *The Battle of Life. A Love Story. ... Copyright Edition for Continental Circulation.* [bound with:] *The Haunted Man and The Ghost's Bargain. A Fancy for Christmas-Time. ... Copyright Edition in 8s* (5 ⅞ x 4 ⅜ in.; 150 x 112 mm). *Christmas Carol* with handcolored lithographed frontispiece of Marley's Ghost and Scrooge after John Leech, each work with its half-title. 8vo, Leipzig: Bernh. Tauchnitz, jun, 1843; 1845; 1846; 1847; 1848. First Tauchnitz editions. Nineteenth-century purple cloth gilt; spine faded. A bit of scattered foxing. Todd & Bowden, Tauchnitz A1Ab, A3a, A5a, A6, A9a.

A brilliant Sammelband of the first Tauchnitz editions of Dickens's Christmas books, each set from advance proofs and issued essentially simultaneously with the first London editions.

\$2,000



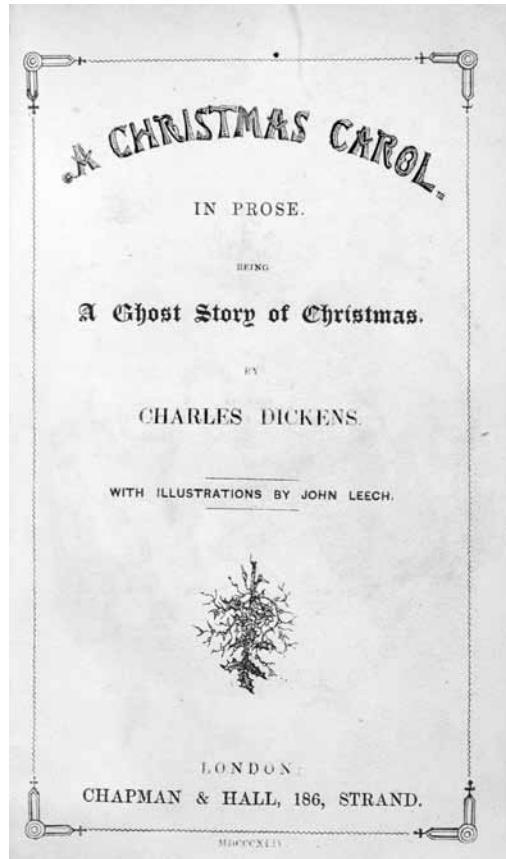
THE FIRST ISSUE, WITH PINK ENDPAPERS

21

DICKENS, Charles. *A Christmas Carol. In Prose. Being a Ghost Story of Christmas.* Title-page printed in red and green with wood-engraved holly vignette, half-title printed in green, handcolored etched frontispiece and 3 handcolored etched plates after and by John Leech, 4 wood-engraved text illustrations after Leech by W. J. Linton, integral terminal leaf of publisher's ads ("Works of Mr. Charles Dickens"). 12mo, London: Chapman and Hall, 1843. First edition, first issue, with all of Smith's points and an unbroken signature letter c; indeterminate and very rare variant state with pink endpapers. Publisher's cinnamon-brown rib-grain cloth, covers blocked in blind with decorative holly and ivy border, front cover and spine gilt with author and title with a holly wreath, pink-coated endpapers, gilt edges (Todd's first impression, first issue of cover stamp); spine darkened, extremities a bit worn, inner hinges cracked, lightly shaken with two signatures sprung. Half brown calf slipcase, chemise. Smith, *Dickens in the Original Cloth* 2:4; Todd, "A Christmas Carol," in *The Book Collector* 10:449-54.

First edition, first issue, with all of Smith's points and an unbroken signature letter c; indeterminate and very rare variant state with pink endpapers.

\$10,000



THE "TRIAL ISSUE"
22

DICKENS, Charles. *A Christmas Carol. In Prose. Being a Ghost Story of Christmas.* Title-page printed in red and green with wood-engraved holly vignette, half-title printed in green, handcolored etched frontispiece and 3 handcolored etched plates after and by John Leech, 4 wood-engraved text illustrations after Leech by W. J. Linton, integral terminal leaf of publisher's ads ("Works of Mr. Charles Dickens"). 12mo, London: Chapman and Hall, 1844. First edition, first issue, third state, with all of Smith's points, save the dubious period on page 21, line 22. Also known as the "Trial issue," and championed by Richard Gimbel, among others, as the true first state of the book. Publisher's cinnamon-brown rib-grain cloth, covers blocked in blind with decorative holly and ivy border, front cover and spine gilt with author and title with a holly wreath, green-coated endpapers, gilt edges (Todd's first impression, first issue of cover stamp); spine worn with some minor repair, extremities rubbed, inner hinges starting. Red half morocco slipcase and chemise. Contemporary owner's signature of James R. Gurnock on verso of front free endpaper; bookplate of author George Barr McCutcheon (AAA, 21 April 1926, lot 68); and signature of Alice W. Hayden on front free endpaper. Grolier/Elliott 80; Smith, *Dickens in the Original Cloth* 2:4; Todd, "A Christmas Carol," in *The Book Collector* 10:449–54; Gimbel/Podeschi A79 (copy 1).

While this issue of *A Christmas Carol* was not the one first distributed, it did reflect the initial conception of the author. In

A Ha! Christmas! Jock Elliott gives a more cogent explanation of the publication history of the *Carol* than most of Dickens's bibliographers:

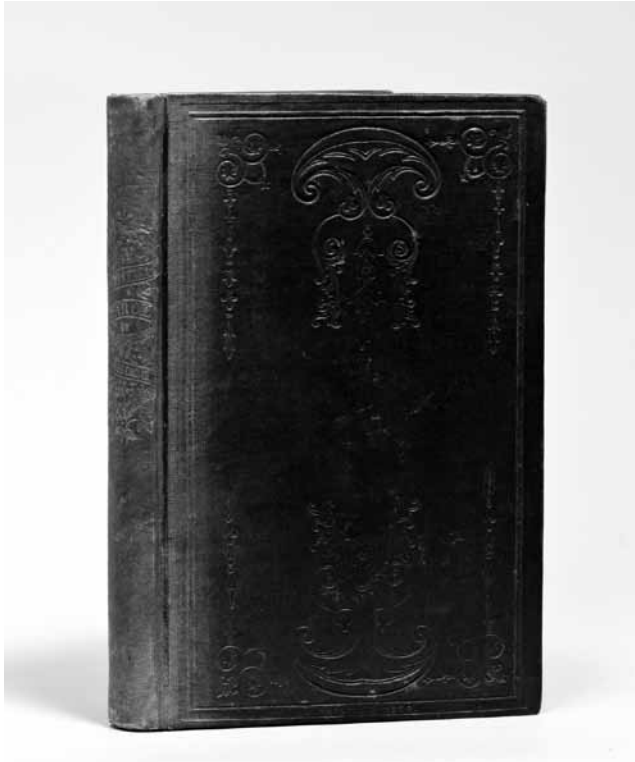
Dickens wanted to produce a little gift book that would be perfect in every respect. For example, not only would it be illustrated, but four of the illustrations would be in color. (In a first edition of 6,000, this meant the immediate hand-coloring of 24,000 engravings!) And Dickens experimented with the format of the book. Here is the sequence of events as I see it:

First, Dickens had the title page printed in red and green, with green endpapers to match. (Red and green were nice Christmassy colors.) But the green type did not look too good — too drab. And the green of the endpapers tended to smudge and rub off. So he switched to red and blue title page and yellow endpapers. And he changed the date from 1844 to 1843, as being more appropriate for a book printed for the 1843 Christmas season.

All the copies delivered to Dickens on December 17 incorporated these changes. I am quite sure that if Dickens had been asked what he considered the true first edition, he would have said, "Why these, of course."

Although the "Trial issue" is not the first published of the several variant states of the first edition, first issue of *A Christmas Carol*, it is indisputably the scarcest.

\$25,000



FIRST AMERICAN EDITION

23

DICKENS, Charles. *A Christmas Carol. In Prose. Being a Ghost Story of Christmas.* Title-page printed in red and blue, half-title printed in blue, handcolored lithographed frontispiece and 3 handcolored lithographed plates after John Leech by P. S. Duval, 4 wood-engraved plates after Leech. 12mo, Philadelphia: Carey & Hart, 1844. First American edition. Publisher's rib-grain purple cloth, covers blind-pannelled, spine gilt in close imitation of the Chapman and Hall design, white endpapers, plain edges; spine faded, head and foot of spine and corners trifle worn; ; some very light browning to text. Contemporary signature of Mary Belknap on recto of frontispiece. Gimbel/Podeschi A80.

In this issue, the frontispiece, like that of the Tauchnitz edition, is the plate of Marley's Ghost and Scrooge. In the gift-binding issue, the frontispiece plate is "Mr. Fezziwig's Ball," as in the first London edition.

\$5,000

FIRST GERMAN EDITION OF A CHRISTMAS CAROL

24

DICKENS, Charles. *Der Weihnachtsabend. Eine Geistergeschichte.* Frontispiece and 7 etched plates by John Leech, uniform half-title for Weber's collected edition of Dickens's works in German. In 8s (6 x 4¼ in.; 152 x 110 mm), Leipzig: J. J. Weber, 1844. First German-language edition, translated by E. A. Moriarty. Publisher's cloth-backed green marbled boards, gray endpapers, marbled edges; extremities rather rubbed. Gimbel/Podeschi D4 (for later collected German ed., but see note for this ed.).

The first German editions of Dickens' first two Christmas books. Not in the Gimbel collection, and rare on the market.

All of John Leech's illustrations for the original English edition, including the four wood-engraved text vignettes, are rendered as etched plates for this edition.

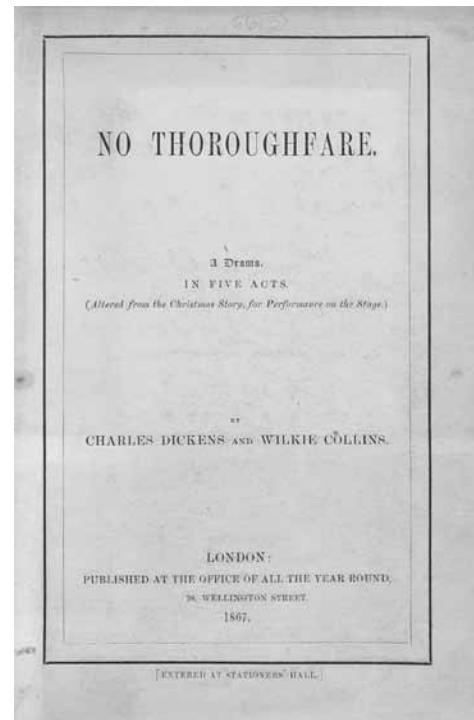
\$3,000

25

DICKENS, Charles, and Wilkie Collins. *No Thoroughfare. A Drama, In Five Acts.* (Altered from the Christmas Story, for Performance on the Stage). 78 pp. 8vo (7¼ x 7⅞ inches), London: Published at the Office of All the Year Round 26 Wellington Street, 1867. First edition. Original buff printed wrappers, lightly stained. Scattered foxing. Laid into a quarter pink cloth chemise. Gimbel/Podeschi B297; Eckel p. 191.

This collaboration — mostly the work of Collins — appeared first in the 1867 Christmas number of *All the Year Round*. This first separate publication is quite rare.

\$2,500



[FISHER, Edward]. *An Answer To Sixteen Quaeres, Touching the Rise and Observation of Christmas, Propounded by Mr. Joseph Heming of Uttoxeter* [caption title]. Head-piece of typographic ornaments, [1]-30, [2, blank] pp; A-D4, with final genuine bank D4. early ms. pagination "1172-1203" indicating it was part of a larger composite volume. 4to (7 x 5¼ in.; 178 x 134 mm), [London: for E. Blackmore, 1650]. Half calf, gold-stamped title on spine. Dampstaining to fore-edge of first few leaves, a few contemporary marginalia. Grolier/Elliott 11; Wing F-989.

This is the second part of *A Christian caveat to the old and new Sabbatarians* by Edward Fisher (1611/12 - after 1656) of Mickleton Gloucestershire, published in 1650.

Fisher responds to Heming's *Certain quaeries* (1648) such as "Whether such Religious Customes as are binding to all the Churches of Jesus Christ, ought not to have sure footing upon the Word of God, or Apostolical Practice?" where he distinguishes religious customs which are "absolutely religious" [celebration of the sacraments] and "respectively religious" [deriving their origin and authority from church practice]. To the query "Whether you can substantially prove that Christ was born on the 25 of December? and what your proofes are?" he again proposes "the Testimony of the ancient Greek and Latin Churches" and "the general Acknowledgement of those that professe Christianity" as proofs, offering an interesting historiographical discussion questioning the reliability of historical knowledge based on sources, using the crowning of William the Conqueror as an example.

\$1,200

FRY, Roger. Two woodcut Christmas cards. The first, bifolium (4¾ x 3½ in.; 112 x 89 mm) with woodcut nativity scene and printed greeting "With best wishes for Christmas 1911"; two small spots in margin of woodcut, not affecting image. The second, single-leaf stiff card (4½ x 3½ in.; 115 x 89 mm) with woodcut of Madonna and Child, greeting "With best wishes for Christmas & 1913" cut into the border. n.p.: [1911, 1912]. Fine.

\$1,250

GARRICK'S CHRISTMAS EXTRAVAGANZA: "A NEW ERA OF SCENE-PAINTING IN THE THEATRE"

[GARRICK, David]. *A New Dramatic Entertainment, called A Christmas Tale. In five parts*. Etched frontispiece by P.J. de Louthembourg. [vii], 76 pp. 8vo, London: T. Becket, 1774. First edition. 20th-century red morocco, gilt-ruled border and stamped floral ornaments at corners; upper joint slightly rubbed, small tear at head. But a choice, clean copy overall, without the slightest trace of foxing. ESTC T039827; Grolier/Elliott 17; Nicoll, *A History of English Drama, 1660-1900*, 1952, vol 3, p. 263.

This Christmas play, adapted from a French piece by the great David Garrick, is notable not so much for the storyline which he adapted from the French play by Favart, *La Fée Urgèle*, — but for the "lavish display of magnificent scenery which was designed by the Alsatian artist Phillipe Jacques de Louthembourg" (Elizabeth Stein, *David Garrick, Dramatist*, p. 140), who exercised a significant influence on



state design in the 18th century. (Loutherberg also engraved the frontispiece to this volume). Garrick hired him in 1771 to supply the scenery at Drury Lane, and, according to the DNB, he was “without arival” in his field. This play, in particular, “inaugurated a new era of scene-painting in the theatre” (DNB).

\$350

29

HECHT, Ben. *Christmas Eve*. 111, [1] pp. 4to, [New York: Covici-Friede], 1928. Limited edition, copy no. 75 of a total edition of 111, signed (“Ben Hecht”) on the colophon page. Limp vellum by the American Book Bindery, upper cover lettered in green ink. Front wrapper and endpapers foxed, light scattered foxing to text.

Inscribed by the publisher, Pascal Covici, on the first blank.

\$500

30

HERVEY, Thomas K. *The Book of Christmas; Descriptive of the Customs, Ceremonies, Traditions, Superstitions, Fun, Feeling, and Festivities of the Christmas Season*. Engraved frontispiece and title page and plates throughout by R. Seymour. viii, 344 pp. 8vo, London: William Spooner, 1837. Later issue. Finely bound in later 19th century full straight-grained black morocco, flat spine with red morocco label and gilt urn and floral tools, fine.

\$500

31

HOOK, James (composer). *A Christmas Box Containing the Following Bagatelles ... set to music by Mr. Hook.* [With:] *Second Volume of Christmas Box.* [With:] *Hook's Original Christmas Box. Vol. III.* Engraved decorative or allegorical titles, engraved piano and vocal scores throughout. Folio (13 x 9½ in.; 332 x 240 mm), London: Printed and sold at Bland & Wellers, [1796-1798]. First editions. Modern quarter cloth, printed title label on spine. Occasional tears and soiling in bottom margin, stab holes at inner margin. Early inscription (“Miss Burstein January 1801”) on each title page. Grolier/Elliott 26; RISM H 6605-6607.

All three volumes of the “Christmas Box” of nursery rhymes set to music. This collection of children’s favorites predates Sarah Catherine Martin’s *Comic Adventures of Old Mother Hubbard* (1805) and the popularity of nursery rhymes which resulted from that publication. Included here are such well-known rhymes as “Goosy Goosy Gander,” “See Saw Margery Daw,” “Little Jack Horner Sat in a Corner,” “Hey Diddle Diddle The Cat and the Fiddle,” “Hot Cross Buns” and many others. Hook (1746-1827) “was a prolific composer in many fields, with an astonishing facility for writing catchy melodies

of all kinds” (New Grove 684) and, to judge from his portrait in the New Grove, looked very much like our Santa but without the beard.

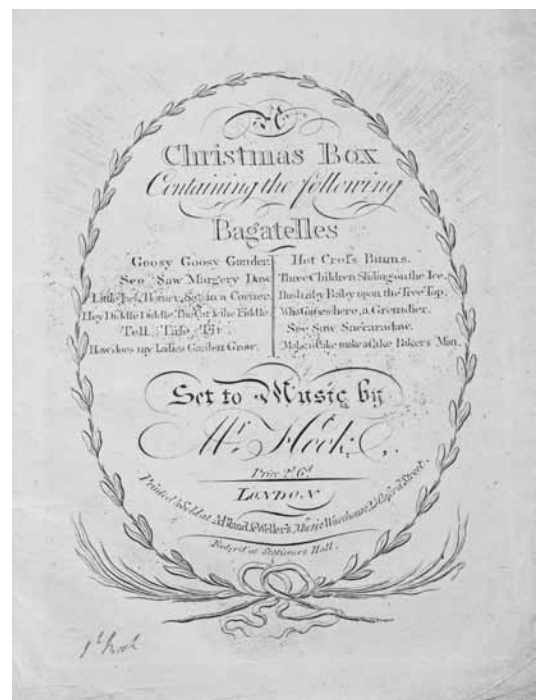
\$1,800

32

IRVING, Washington. *The Sketch Book of Geoffrey Crayon*. 8vo in 4s (9¼ x 5¾ in.; 235 x 146 mm, uncut), New York: C. S. Van Winkle, 1819-1820. A mixed issue. Parts 1 and 6 are from the second printing of the first edition, part 7 is the first printing of the first edition. The remaining parts are reprints dated 1820. Original tan boards, paper spines; spines renewed, endpapers foxed. Foxing and staining to text throughout, some browning, pp. 5–10 in vol. 1 loose or starting, pp. 3–6 in vol. 2 loose, long tear in vol. 1, p. 35 touching text, corner loss in vol. 1, p. 89, long tear on final leaf in vol. 2. With the bookplate of Edwin M. Bacon, Boston Daily Advertiser, in vol. 2. BAL 10106.

Part V is entirely devoted to the Christmas season in which the character of Bracebridge is first introduced. “It is, indeed, the season of regenerated feeling, the season for kindling not merely the fire of hospitality in the hall, but the genial flame of charity in the heart. Of all the old festivals, however, that of Christmas awakens the strongest and most heartfelt associations. There is a tone of solemn and sacred feeling that blends with our conviviality and lifts the spirit to a state of hallowed and elevated enjoyment ...” (“Christmas,” in Part V, pp. 15 and 6-7).

\$750



33

(**LEECH, John**) *Punch's Snapdragons for Christmas*. Frontispiece and three engravings by John Leech. 8vo, London: The Punch Office, 1845. First edition. Later half blue morocco and marbled boards, original wrappers bound in, t.e.g., by Tout, joints a little rubbed, wrappers, soiled, else fine.

\$150

SANTA CLAUS IN CAMP — 1863

34

NAST, Thomas. Woodcut illustration captioned "Santa Claus in Camp." On single leaf extracted from *Harper's Weekly*. Folio (15³/₈ x 10 in.; 390 x 254 mm), New York: Harper's Weekly, 3 January 1863. Grolier/Elliott 58; Elliott, *Inventing Christmas* pp. 40–41.

"Nast was one of the Union's staunchest supporters, as reflected here. Santa, facing Union troops, is seated beneath the Stars and Stripes and wearing a star-spangled shirt and striped pants. He bears no relationship whatever to the Santa we know today. This is because he is a combination of Dr. Moore's St. Nicholas and Germany's gnome-like Pelz-Nicol, as Nast remembered him from ... childhood" (Grolier/Elliott).

\$1,200

35

(**PARDON, George Frederick**). *The Faces in the Fire; a Story for the Season*. By Redgap. Handcolored etched frontispiece, additional pictorial title-page, and 2 plates by T. H. Nicholson, 10 wood-engraved text vignettes and tailpieces by Nicholson. x, [ii], 165, [1] pp. 12mo, London: Willoughby, [1849]. First edition. Publisher's rib-grain red cloth, covers panelled in blind, front cover and spine lettered and decorated in gilt, yellow-coated endpapers, gilt edges; corners bumped, spine a little darkened, else fine. Blindstamped oval of H. Whitmore Market Street Manchester. Grolier/Elliott 108.

"This is not only reminiscent of the Dickens Christmas books, it is an amusingly slavish copy of them. Same size, same fine-ribbed red cloth covers, same yellow endpapers, same gilt edges, same format on virtually all respects. But not the same writing. ... The illustrations, however, are knockouts" (*Ah Ha! Christmas*).

\$300

36

POWYS, T.F. *Uncle Dottery. A Christmas Story*. Two wood-engraved vignettes by Eric Gill. Printed for Douglas Cleverdon by Henry Hill Limited Bristol. 21, [3] pp. In 8s (8 x 5 in.; 203 x 127 mm, uncut), Bristol: Douglas Cleverdon, 1930. First edition. Copy 30 of 50 special copies (of a whole edition of 350), signed by Powys and with additional copies of the two engravings in an envelope affixed to the lower pastedown. Bound in quarter vellum and green boards. Fine.

\$750





37

(RACKHAM, Arthur) Moore, Clement C. *The Night Before Christmas*. Vignette on half-title, title-page printed in red and black with black-and-white vignettes, initial capitals printed in red, numerous black-and-white text illustrations, 4 color plates after ARTHUR RACKHAM. 8vo (9 x 5 3/4 in.; 229 x 146 mm), London: Geroge C. Harrap, [1931]. Limited edition signed by the artist, copy 42 of 275 for sale in England, of a total edition of 550. Limp vellum, lettered in gilt on upper cover, red and cream pictorial endpapers, top edge gilt. Faint spot on limitation page, one color plate partially detached, some staining from threads in gutter between pages 12–13, grease stain at center of spine continuing to front and back of binding. Art vellum slipcase, paper spine label; extremities age-darkened, upper board joint cracked, some wear to foot of slipcase. Marshall 298.

\$1,500

38

(SAINT NICHOLAS) Olmo, Fortunato. *Historia translationis corporis Sancti Nicolai terris, marique miraculis Magni Episcopi è Myra Lyciae Venetias factae anno M.C.: Quo tempore etiam Nicolai alterius, eiusdem avunculi, ac Theodori Martyris, utrorumque episcoporum corpora feliciter deducta sunt; reconditaque apud Littorenses Monachos propè eandem Urbem*. Engraved title vignette. 99, [11, index], [1, errata] pp. 4to (7 3/8 x 5 1/2 inches; 189 x 140 mm), Venice: Ex Typographia Deuchiniana, 1626. First edition. Limp vellum, with pen manuscript title on upper cover, with very light dampstain in upper margin,



else fine. N. Barbuti, “Un’edizione dimenticata. La *Historia translationis corporis Sancti Nicolai* di Fortunato Olmo,” in *Itinerari di ricerca. Studi in onore di Giovanni Pinto*, (2002), pp. 15-34; Worldcat (4 copies: Harvard, Bibliothèque Nationale, Saint-Geneviève; and Berlin).

A rare example of the competition for the patronage of Saint Nicholas.

The Venetian historian Olmo (fl. 1595-1635) wrote this history to question Bari’s claim to hold the remains of the saint, as expressed by Antonio Beatillo in his *Historia della vita ... San Nicolò il Magno* (Naples, 1620). There are numerous western sources which record the transfer of his remains from Myra to Bari in the year 1087, and the competition between the two cities began then. Olmo’s work was written in a period when Venice was struggling to maintain its independence from the papacy, and it has a frankly political cast. It bears an elaborate dedication to the city and people of Venice — but does not have a papal imprimatur.

\$2,000



FIRST PRINTED IMAGE OF SANTA CLAUS GOING DOWN A CHIMNEY 39
(SANTA CLAUS) *New-York Mirror. A Weekly Gazette of Literature and the Fine Arts. Embellished with Fine Engravings, and Musical Arrangements for the Piano-forte. Vol XIX, no. 1.* Engraved illustration after Ingham by R. Roberts (signed R. Roberts sc., lower right). Folio, New York: No. 148 Nassau Street, 2 January, 1841. Mated, framed and glazed. Fine. Grolier/Elliott 53; *Inventing Christmas*, p. 34.

The caption for the large illustration on the first page of the *Mirror* reads:

“St. Nicholas on His New-Year’s Eve Excursion, (as Ingham Saw Him,) in the Act of Descending a Chimney.”

The plate shows a bearded pipe-smoking St. Nick, stepping from his reindeer-drawn toy-packed sleigh and into a chimney, carrying a wicker basket filled with toys. The paper had this to say about the illustration: “In this number of the *Mirror* we had intended giving a Steel Plate engraving of Weir’s celebrated painting of St. Nicholas, but were disappointed by the artist ... but, not being perfectly satisfied under disappointment, and having a very great reverence for the good old Saint who so often made our hearts jump for joy when we were boys, we prevailed upon our friend Ingham to give us a sketch of him, just as he saw him one bright, frosty, moonlight night, as he was returning home from a party of friends.”

\$2,500

40
(SANTA CLAUS) [Steel Engraving] “Santa Claus. The Night before New Year. Designed and Engraved expressly for the *New Mirror* by Sherman & Smith. For 1844.” [In:] *The New Mirror. Volume II No. 13, December 30, 1843.* With engraved title, 25 [of 26] steel engravings, including 3 views of sailing vessels on New York rivers by William J. Bennett (lacking one marine view by Bennett for no. 12). 416 pp. Small 4to, New York: G.P. Morris and N.P. Willis, 1843-1844. Contemporary quarter calf and marbled boards. Rubbed, some foxing, occasionally intrusive. *American Engravers upon Copper and Steel* 124, 138, 150 (for Bennett).

New York literary weekly edited by Nathaniel P. Willis, a friend of Edgar Allan Poe who published some minor writings in the first volume of the paper; at the behest of Willis, Poe became editor of the associated daily *Evening Mirror* in the autumn of 1844. The issue for December 30, 1843, includes a detailed steel engraving of Santa Claus with bonnet and nearly empty sack of goodies seated before a hearth hung with stockings and with a clock showing a quarter past midnight. The plate was engraved by Sherman & Smith of New York City (known principally for their maps) but the artist is not identified. The accompanying text on the first two pages touches upon Knickerbockers, the influence of the Dutch St. Nicholas, and distinctively American characteristics of Santa Claus. There is a discursive reflection upon the engraving with curious echoes (in prose) of C.C. Moore’s “Visit from St. Nicholas” but with all references pointing toward “The Night before New Year.” A striking image from the early history of Christmas in America.

\$400

41

SCHMAUCH, Walter W. Manuscript of two works: *Christmas Literature, A Bibliographical Study*. [With:] *The Tryal of Old Father Christmas*. Typescript within ruled borders, pen-and-ink and colored drawings and decorations, all done by the author. 3 vols. 4to, [Chicago]: "Privately Printed at the Sign of the Holly Wreath," 1936, 1935. Bound in quarter red-morocco, gilt holly-leaf ornaments, over vellum boards, spines gilt, t.e.g., gold-stamped green leather title labels on spines, by the Monastery Hill Bindery, Chicago, in a divided red cloth open-faced slipcase.

Author's manuscript of two major works on the bibliography and history of Christmas.

Christmas Literature, later titled *Christmas Through the Centuries*, was published in 1938 by W.M. Hill, Chicago in an edition of 500 copies by the Red Hart Press. *The Tryal of Old Father Christmas*, a history of the controversies about celebrating the holiday, as well as an edition of Josiah King's text, was published in 1937 in an edition of 500 copies by the Torch Press. The present typescripts contain illustrations and borders, drawn and illuminated by the author. The author was a Law Professor at the University of Chicago.

\$3,500

42

SHAFTON, Piers. *The Compliments of the Season; or, How to Give an Evening Party*. Frontispiece, engraved title, 5 plates, and illustrations to text. [vi], 71, [1] pp. 8vo, London: H. Hurst and Co, 1849. Blue paper-covered boards, printed in gilt, covers rubbed with loss to gilt, some spotting to text and plates, very good. Bookplate.

\$150

43

(SHAKESPEARE HEAD PRESS) *The Shakespeare Head Press Booklets. I. Ancient Carols. II. Festive Songs for Christmas. III. Shakespeare's Songs. IV. The Nutbrown Maid. V. More Ancient Carols. VI. A Lover's Complaint & The Phoenix and Turtle*. Title-page ornamental border repeated on front wrapper. 32 pp. each including ads. 32mo [3 $\frac{3}{8}$ x 5 $\frac{1}{8}$ inches], Stratford-on-Avon: Shakespeare Head Press, 1905–1906. First editions. Tan and green printed wrappers. Fine. Ransom, *Selective Check Lists of Press Books* I, 9.

\$300



44

SHINN, Everett. Two original watercolor drawings of winter scenes on one sheet. Watercolor on paper. (10 $\frac{1}{2}$ x 8 in.; 266 x 203 mm), n.p.: n.d. Matted, glazed, and framed.

Two winter scenes by Everett Shinn. One of these depicts a sleigh pulled by reindeer; the other, a man walking in snowy countryside.

\$2,000

45

SKETCHLEY, Arthur. *Mrs. Brown's Christmas Box*. xix, [i], [21] - 152, [8, ads] pp. 12mo, London: Routledge and Sons, n.d., [ca. 1869]. Publisher's pictorial boards; edges rubbed, head and foot of spine chipped.

\$125

SOBERSIDES, Solomon (pseud.). *Christmas Tales, for the Amusement and Instruction of Young Ladies and Gentlemen, in Winter Evenings.* 40 wood-engraved text illustrations (including frontispiece). 160 pp. 32mo (3¼ x 2¾ in.; 95 x 60 mm), Glasgow: Printed by J. & M. Robertson, (No.18) Saltmarket, 1806. Bound in modern polished biscuit calf paneled gilt, spine in 6 compartments gilt, 2 black morocco lettering pieces, marbled endpapers, yellow colored edges. Light dampstaining, washed and pressed with some rubbing at joints, else handsome copy.

A charming miniature issue of Christmas Tales, augmented to twenty-one stories and forty illustrations. Scarce: no copy has appeared at auction in decades.

\$750

THACKERAY'S CHRISTMAS BOOKS IN ORIGINAL BOARDS

47

THACKERAY, William Makepeace. Collection of first editions of his 6 Christmas books, as described below. 6 vols. 8vo, London: Chapman & Hall, 1847-1855. First editions. All in publisher's boards, a.e.g., in a custom brown half-morocco and green cloth solander case, gilt spines.

This series of Christmas books was written to cater to a growing demand for Christmas stories more seasonal in subject matter than the usual annual or gift book, probably as a direct result of the publication of Dickens' *Christmas Carol* in 1843 and its extraordinary popularity. They included:

Mrs. Perkins's Ball. London: Chapman & Hall, [1847]. Half-title, pictorial title, 21 engraved plates including frontispiece hand-colored by the author; small spot in lower margin of last page. Publisher's pink printed glazed boards; small tear in fore-edge of upper cover, corners torn, joints cracked, lower third of pink surface of backstrip gone. Van Duzer 140.

Our Street. London: Chapman & Hall, 1848. 8vo. Frontispiece, pictorial title, 14 engraved plates all hand-colored, one tiny spot in upper margin of one plate. Publisher's pink printed glazed boards; corners rubbed, joints cracked, some surface soiling. Van Duzer 157.

Doctor Birch and his Young Friends. London: Chapman & Hall, 1849. 8vo. Frontispiece, pictorial title, letter-press title, 14 engraved plates all hand-colored, 1-leaf publisher's advertisement; small stain at upper edge of a few leaves. Publisher's pink printed glazed board; joints mended with paper yet covers detached, corners worn, some surface soiling. Bookplate of T. F. Dillon Croker, dated 1848. Van Duzer 51.

The Kickleburys on the Rhine. London: Chapman & Hall, 1850. 8vo. Half-title, frontispiece, pictorial title, 13 engraved plates all hand-colored, 1-leaf publisher's advertisement; some marginal thumbing, 2 pages creased. Publisher's pink printed glazed boards; joints mended, corners worn. Inscribed by H. & M.J. Carter to Helen Carter, December 25, 1850. Van Duzer 104.

Rebecca and Rowena. A Romance upon Romance. London: Chapman & Hall, 1850. 8vo. Half-title, frontispiece, 7 engraved plates all hand-colored, 1-leaf publisher's advertisement; stain in upper margin occasionally touching running headline, some soiling and thumbing. Publisher's pink printed glazed boards; backstrip loose, corners torn, covers rubbed and soiled. Pencilled exlibris (erased but visible) of John Wells, watchmaker, St. Albans, December 1857. Van Duzer 181.

The Rose and the Ring. London: Smith, Elder and Co., 1855. 8vo. Frontispiece, 7 engraved plates, 48 text woodcuts, 16-pp. publisher's advertisement at the end; some marginal soiling. Publisher's pink printed glazed boards; joints mended, hinges loosening, corners and edges worn, small dampstain on upper cover, surface rubbing and soiling to covers. Van Duzer 185.

\$2,500

48

THACKERAY, William Makepeace. Collection of first editions of his 6 Christmas books, as described below, uniformly bound in tan calf. 6 vols. 8vo, All London: Chapman & Hall, 1847-1855. All first editions. All uniformly bound in tan calf, gilt-ruled borders, spines gilt, a.e.g., dentelles; a few scratches on one, else fine. Bookplate of Malvern Bryan Clopton in each. Van Duzer. A Thackeray Library, (1971) # 140, 157, 51, 104, 185, 181.

Mrs. Perkins's Ball. London: Chapman & Hall, [1847]. 8vo. Half-title, pictorial, 21 engraved plates including frontispiece hand-colored by the author; a few spots, some marginal soiling. Van Duzer 140.

Our Street. London: Chapman & Hall, 1848. 8vo. Frontispiece, pictorial title, 14 engraved plates all hand-colored, 1-leaf publisher's advertisement. Van Duzer 157. *Doctor Birch and his Young Friends.* London: Chapman & Hall, 1849. 8vo. Frontispiece, pictorial title, letter-press title, 14 engraved plates all hand-colored; scattered spotting, preliminaries and plates reinforced on stubs. Van Duzer 51.

The Kickleburys on the Rhine. London: Chapman & Hall, 1850. 8vo. Half-title, frontispiece, pictorial title, 13 engraved plates all hand-colored; occasional spotting. Van Duzer 104.

Rebecca and Rowena. A Romance upon Romance. London: Chapman & Hall, 1850. 8vo. Half-title, frontispiece, 7 engraved plates all hand-colored, 1-leaf publisher's advertisement; preliminaries mended at gutter margin, mended tear in lower outer corner of first three leaves. Van Duzer 181.

The Rose and the Ring. London: Smith, Elder and Co., 1855. 8vo. Frontispiece, 7 engraved plates, 48 text woodcuts. Van Duzer 185.

\$3,500

TROLLOPE, Anthony. *Thompson Hall*. 127, [1] pp. 8vo (6 3/16 x 4 5/16 in.; 157 x 110 mm.), London: [Ballantyne Press for] Sampson, Low, Marston, Searle & Rivington, 1885. Later edition. Half title, wood-engraved text illustrations; occasional soiling. Antique three-quarter calf, t.e.g., publisher's grey paper boards (upper cover only) bound in; the board soiled. Sadleir 61a.

First published in 1877 under the title *Christmas at Thompson Hall*, like other of Trollope's Christmas stories *Thompson Hall* is actually not about Christmas, but about the tribulations of one lady trying to get there.

The copyright of the story belonged to *The Graphic* where it first appeared in serial form, and the publishers of the magazine offered the present as a separate book-issue in The Rose Library.

\$200

WALLACE, Lew. *The Boyhood of Christ*. Title-page printed in yellow and grey ink, 14 full-page illustrations with printed tissue captions. 4to, New York: Harper & Bros, 1889. First edition in book form. Publisher's presentation binding of black calf panelled and lettered gilt on upper cover, gilt emblem of a cross (formed from a shepherd's crook) and the Star of Bethlehem on rear cover, spine lettered gilt, board edges torn, spine very dry and peeling.

Presentation copy, inscribed three days after the book was deposited to the wife of Boston publisher Benjamin Hunt Ticknor: "To Mrs. Ben Ticknor, With all good wishes to her, and to him who calls her wife, and those who call her Mother. Lew Wallace, Crawfordsville, Ind. Nov. 20. 1888."

\$750

WALLACE, Lew. *The First Christmas*. Border illustrations printed in sanguine and 4 half-tone plates tipped to blue holland paper by William Martin Johnson. 8vo, New York: Harper & Brothers, 1902. First edition in book form. Publisher's lavender cloth blocked in gilt and argent on upper cover, spine lettered gilt, t.e.g., small water spot on upper cover, spine lightly faded, contemporary gift inscription on ffep.

The story of Christ's birth, expanded from the final chapter of *Ben-Hur*.

\$50

WIGGIN, Kate Douglas. *A Child's Journey with Dickens*. 32 pp. 8vo (7 x 4 3/4 in.; 178 x 121 mm), Boston: The Riverside Press for Houghton Mifflin Company, 1922. Reprint (first printed in 1912). Polychrome pictorial wrappers, front wrapper signed on lower margin by Wiggin ("Kate Douglas Wiggin"); short tear to top margin of front wrapper, else fine. Laid into blue cloth portfolio.

The scarce reprint of Wiggins' factual account of a chance meeting with Charles Dickens on his second visit to America in 1866, signed on the front wrapper by the author. The account was first published in 1912; BAL does not record this Riverside Press reprint.

[Together with:] **Wiggin, Kate Douglas.** Autograph Letters, signed ("Kate Douglas Riggs"), to a Mr. Thomas, thanking him for vitalizing the Dickens Carnegie Hall meeting. One page (6 1/8 x 4 in.; 155 x 102 mm), New York, February, n. y. Each laid into a blue cloth portfolio.

Wiggin, at the advanced age of ten personally expounded to the great writer on the "long dull" parts of his novels while the two travelled together by train to Boston. The young Kate and the revered author did agree that David Copperfield was liked best by each. The booklet is accompanied by an undated letter to a Mr. Thomas in which Wiggin exclaims: "You vitalized the Dickens Carnegie Hall meeting, & you alone did it. Long may you live & exercise your magic gift!"

\$300

